



*Hi, Dr. D!
Hope this finds you
feeling better. Much love to you
always!*

Association of Kansas Theatre

Dear Twink, Dr. D., Mary, Kate, Piet, and Deb,

August 23, 2001

Thanks so much for keeping AKT alive and for planning its future initiatives!

As you may know, my greatest concern has been lobbying for separate K-12 Theatre Education licensing in Kansas with revised theatre teacher standards and training since 1994 when the Kansas State Board of Education began its Redesign of Licensing reforms. This process turned out to be an incredibly political saga (see attached), as the hiring needs of urban vs. rural school districts were prioritized over training the highest quality theatre teachers for students' needs.

In the "end," Theatre became separated from the old English umbrella, but it's now attached to Speech (the 1950s paradigm) and still not considered a separate arts form like Music and Visual Art, per the 1994 National Arts Education Standards. Dance was shut out from the start. When the Speech-Theatre sub-committee was reconstituted by Topeka last fall to revise its standards, I sent Rick Tyler (McPherson College), the new Chair, the history of this Redesign process and all my national and state advocacy materials in the hopes that this committee would still continue to advocate for separate K-12 Theatre licensing. Unfortunately, this did not happen. The resulting Theatre Standards are very watered down from the initial draft written by myself, Margaret McClatchey, and Maureen Davis (Shawnee Mission North HS). You can read these standards, posted April 2001, at www.ksbe.state.ks.us/cert/SpeechTheatre.htm. Theatre will be licensed only at the secondary level, for we were not able to secure elementary school licensing like Music and Visual Art. All of these reforms will be instituted during the summer of 2003.

In the past, I relied on networking secondary theatre teachers through the Kansas Thespian conventions and the state chair, as well as contacting all Kansas college and university theatre department chairs from AKT membership lists. Ultimately, it appears that Kansas theatre educators at all levels are satisfied with the resulting Speech-Theatre combination, for there appeared to be no ground swell of AKT support for K-12 Theatre licensing to my knowledge, beyond AKT (convention) resolutions to this effect in 1995 and 1996.

It is for these reasons that I believe the greatest tool AKT can provide is an updated e-mail and website membership list whereby people can network immediately on important theatre issues as they arise. Given our great physical distances, an e-mail network can bring us closer together and make our joint advocacy efforts much more efficient and timely. I urge you to provide e-mail addresses of the AKT membership list organized by separate as well as overlapping interest areas.

Meanwhile, you should know that I will be attending a KSDE meeting of Kansas college and university educators on Friday, September 21 at Wichita State U. The purpose of this meeting is to ensure that the new teacher ed standards are carried out by respective college departments in preparation for 2003. As far as I can tell so far, I may be the only theatre educator in attendance, for, once again, theatre representation has been shut out of the workshop presenters.

Thanks for your attention to these matters of theatre education. Please stay in touch!
Sincerely,

Shanne

A Brief History of Kansas Redesign Process concerning Theatre Licensure

1994

Jan. - Draft proposal by Regulations Committee (RC) eliminates Theatre as an endorsement field.
Feb-Mar - **Association of Kansas Theatre (AKT), Educational Theatre Association (ETA/Thespians), American Alliance for Theatre and Education (AATE), National Association of Schools of Theatre (NAST**, national accrediting body of university theatre education programs), and numerous theatre educators from Kansas secondary schools and colleges/universities **argue for separate licensing of Theatre** as a separate endorsement field aligned with 1994 National Arts Education Standards--letters sent to Sandra Terrill, RC chair. Seven secondary and university theatre educators from Salina, Hutchinson, Topeka, and Lawrence volunteer to serve on redesign committee--names sent to KSDE by deadline.
Sept. - **No Theatre educators are represented on Language Arts sub-Committee (LAC).**
Nov. - AKT theatre educators write and submit 8-page draft of 10 Theatre outcomes to LAC.
Dec. - Theatre outcomes distributed to KS secondary theatre educators and Kansas Regents university and college theatre educators at State Thespian convention and urged to make changes.

1995

Feb. - LAC edits Theatre to 3 outcomes/3 pages "to fit their format" for other areas. Theatre educators argue for separate licensing at Salina KSBE public hearing/AKT convention. **AKT membership approves resolution for K-12 Theatre licensing**--mailed to KSBE, etc.-- again asks Regulations Committee to appoint Theatre representative to LAC.
Apr. - Kinen (Shawnee Mission East H.S. theatre educator) attends final LAC meeting at which **LAC recommends 4 separate licensures for Theatre, Speech, English/language arts, and Journalism** based on collected surveys from over 300 teachers from Feb/March public hearings and letters--all sent to Dean Karen Gallagher and KSDE by March deadline.
Summer - **Regulations Committee rejects LAC vote and public comments, and establishes "print" English/Journalism and "non-print" Speech/Theatre licensure.** LAC chair, Dennis Kear, receives no explanation for RC's denial of public's decision.

1996

Feb. - RC distributes Redesign of Licensure Draft outcomes for public comment: **Theatre and Speech are endorsed from late childhood through early adolescence and from early through late adolescence/adulthood (1-2).** Visual Art, Instrumental Music and Vocal Music have separate endorsements from early childhood through late adolescence/adulthood--with Dance shut out.
Mar. - **AKT members approve another resolution calling for 4 separate licensures in Theatre, Dance, Art, and Music per National Arts Standards, Goals 2000**--mailed to KSBE, etc.
Suggested revisions to Theatre outcomes mailed to KSBE, PSAB, RC, LAC, AKT, etc.
May - Professional Standards Advisory Board (PSAB) votes to rejuvenate LAC. Klein again asks to serve on LAC through KU's Dean Karen Gallagher, PSAB chair.
Sept. - PSAB charges LAC to rewrite its outcomes for "LA generalist and specialist from late childhood to early adolescence" and "early to late adolescence"--by mid-November. **Theatre loses late childhood to early adolescence endorsement** with no explanation. Theatre educators are still not invited to serve, so Klein reminds LAC chair to appoint Theatre representative.
Nov. - Kinen participates in 2-hour video conference call w/LAC, but no time to discuss Theatre. **NO REVISIONS ARE MADE TO THEATRE OUTCOMES based on March public comments. LAC again recommends 4 separate licensures for Theatre, Speech, English, and Journalism for early to late adolescence**, based on previous surveys and belief that pre-service teachers and university programs should have choice (see Kear's letter to Bungert).

1997

Jan. 13 - PSAB minutes state: "It was noted special attention will need to be given to the re-written sections (math, language arts/journalism and speech/theatre, science, business, physical education)..." (2). (Four hours spent editing content area re-writes, etc.) PSAB has only April 14th meeting to review March public comments and finalize document for KSBE in May.
Feb. - PSAB Redesign for Licensure Draft **merges Speech/Theatre outcomes for early to late adolescence only--with Theatre outcomes' language identical to 1996 Redesign draft.**
May - Newly elected, conservative KS State Board of Ed puts entire process on infinite hold....

1998

Jan. - PSAB separates Language Arts/English and Journalism, but Speech/Theatre still connected.

1999

Sept. - KSBE agrees to move forward on Redesign of Teacher Licensure. Draft standards, labeled "EMBARGOED," sent to KSDE discipline specialists--meaning no public distribution until Board votes to accept standards.

2000

March - Klein sends Theatre advocacy materials to each KSBE Board member; no response.

June - KSBE passes regulations for Redesign; RC prepares to reconstitute sub-committees to revise/edit standards by June 30, 2001 deadline. Klein volunteers to serve again (even if placed on Foreign Languages again), but not selected.

Sept. - Speech/Theatre sub-committee reconstituted with new chair, Rick Tyler (McPherson College theatre prof) and 7 speech educators to draft grades 6-12 standards "with appropriate indicators" for assessment.

Oct. - Klein forwards redesign history and all theatre advocacy materials to Tyler as comm. begins revision process of standards (#1-3=Speech; #4-6=Theatre).

Nov. 1 - S/T comm. e-mail notes KSDE draft "does **presume that Speech and Theatre will merge** into one area by 2003. **The committee plans to go on record as opposing that**, hoping to continue the current system which treats them as separate areas [?]. Do these seem 'do-able' if S/T combined (probably total of 36-40 hrs. of coursework)? We struggled with being too general vs. being too specific...." Members asked "**to get input from colleagues around the state about the theatre portion of the outcomes/standards.**"

Dec. 20 - Tyler e-mail to Klein: "My one concern is that we not put so much pressure on theatre ed students and set the standards so high for them that none of the college/university profs teaching these young people could even come close to meeting the standards let alone passing a knowledge base exam for the content. I don't want to make the standards so tough that no one can pass them without spending 4 years on a BA and then separate MFAs in directing, performance and all areas of design, not to mention an MA in Dramatic Lit and Theatre History. These people are to be teaching high school students, not college freshmen....My main goal is to set standards that will develop excellent teachers of speech and theatre for Kansas schools."

Linda Webb, KS Thespian chair, sends S/T standards draft to each sponsor in Dec. newsletter.

2001

Jan. - S/T committee sends final draft of standards to KSDE with **letter to Martha Gage "asking if anything could be done to separate the two areas [because] committee felt that was the best way to address them, but no response to that request."**

March - RC considers adding Broadcast Journalism to S/T, but ultimately not included (whew!)

Apr. 17 - S/T Standards posted at www.ksbe.state.ks.us/cert/SpeechTheatre.htm for public feedback.

May - KSBE sponsors public forums to explain standards to college/university profs.

Sept. - KSBE/RC sponsors Wichita meeting to ensure that college/university profs teach standards to pre-service teachers.

TO: Ric Averill, AKT President; Jeanne Averill, At Large

February 23, 1996

Kristen Anshutz, ETA VP

Jeanette Bonjour, AKT Secondary Division

Maureen Davis and Margaret McClatchey, Shawnee Mission North H.S.

Sally Six Hersh and Laurie Vander Pol-Hosek, Lawrence

Lee Hitchler, Olathe East H.S., Kansas Thespians

Pam Jones & Deb Wall, Salina Community Theatre, Children's Division

Phil Kinen, Shawnee Mission East H.S.

Trish McIntire, Children's Div. Chair-Elect, Arkansas City

Tony Naylor & John Hunter, U/C Division, Washburn U.

Harry Parker, Emporia State Theatre

Susan Sutton, AKT Comm. College Liason, Concordia

Jerry Snyder, CEC, Johnson County Comm. College

Shirley Turner-Whiteside, Wichita Hts. H.S.

FROM: Jeanne Klein, KU Theatre

Dee Hansen, Fine Arts, KSDE (FYI)

RE: UPDATE ON KSBE REDESIGN OF TEACHER LICENSURE

Please attend one (or more!) of the final public hearings in March, and write to the Professional Standards Board (c/o KSBE) by April 12 to voice your opinions about the "new" Speech & Theatre combination for future teacher preparation and licensing!

Speech & Theatre licenses would be endorsed in "late childhood through early adolescence" (grades 1-6 YEAH!) and "early adolescence through late adolescence and adulthood" (grades 5?-12), but not for "early childhood through late adolescence and adulthood" (K-12)--unlike art and vocal or instrumental music. To compare other disciplines:

Early childhood to late adolescence/adulthood (old K-12):

Art - 8 outcomes (4 pages)

Instrumental Music - 9 outcomes (3 pages) [Yes, music has two separate licences in vocal

Vocal Music - 9 outcomes (3 pages) or instrumental!?)

DANCE HAS BEEN EXCLUDED (despite submitting outcomes and asking for arts inclusion!)

Physical Ed - 2 outcomes (3 pages)

Foreign Language - 10 outcomes (6 pages)

Late childhood to early adolescence (elem); &/or Early to late adolescence/adulthood (sec):

Language Arts - 5 outcomes (2+ pages)

Journalism - 7 outcomes (2+ pages); (not listed in endorsements?)

Science - 1 outcome (1 page); [no separate biology, chemistry, earth/space, physics]

Social Studies - 1 outcome (2 pages); [no separation of "old" history, govt, econ, etc.]

Math - 2 outcomes (1+ pages); [no separation of algebra, geometry, trig, calculus]

For a complete copy of "Redesign of Licensure of Kansas Educators," contact your local school district office. Please publicize this information to parents, Thespians, K-12 educators, college and university theatre and dance colleagues, and your local newspapers. This is our last opportunity to make a difference in Kansas theatre education!

TO: Kansas Educators and Interested Stakeholders

FROM: Zenobia Washington, Chair, Professional Standards Board

DATE: February 12, 1996

RE: Public hearings scheduled and procedures

The Regulations Committee, a standing committee of the Professional Standards Board, has submitted a proposal, as charged, titled "Redesign of Licensure of Kansas Educators" to the Professional Standards Board for consideration.

The Professional Standards Board has been charged by the Kansas State Board of Education to make recommendations to redesign teacher preparation and certification of Kansas educators. These recommendations are due to the State Board June 1996.

To assist the Professional Standards Board, thirteen public hearings have been scheduled across Kansas to receive public comments on the proposal received from the Regulations Committee.

This hearing schedule is as follows:

- | | |
|---|---|
| <p style="text-align: center;"><u>March 12, 1996</u></p> <ol style="list-style-type: none">1. Chanute High School Auditorium 400 S. Highland, Chanute, KS2. Northwest High School Auditorium 1220 N. Tyler Road, Wichita, KS <p style="text-align: center;"><u>March 13, 1996</u></p> <ol style="list-style-type: none">3. Fort Hays Room - Memorial Room 600 Park Street, Hays, KS Fort Hays State University4. Manhattan High School Auditorium 2100 Poyntz, Manhattan, KS <p style="text-align: center;"><u>March 14, 1996</u></p> <ol style="list-style-type: none">5. Spring Hill High School Auditorium 217th Street & Bronco Blvd. Spring Hill, KS6. Salina High Central Auditorium 650 E. Crawford, Salina, KS <p style="text-align: center;"><u>March 19, 1996</u></p> <ol style="list-style-type: none">7. White Concert Hall 1700 SW College Avenue, Topeka, KS Washburn University8. Cultural Arts Center 1255 South Range, Colby, KS Colby Community College | <p style="text-align: center;"><u>March 20, 1996</u></p> <ol style="list-style-type: none">9. El Dorado High School Auditorium 401 McCollum Road, El Dorado, KS <p style="text-align: center;"><u>March 21, 1996</u></p> <ol style="list-style-type: none">10. Hutchinson High School Auditorium 1401 N. Severance, Hutchinson, KS <p style="text-align: center;"><u>March 26, 1996</u></p> <ol style="list-style-type: none">11. Shawnee Mission West High School Auditorium 8800 W. 85th St., Shawnee Mission, KS12. Garden City High School Auditorium 1412 N. Main, Garden City, KS <p style="text-align: center;"><u>March 27, 1996</u></p> <ol style="list-style-type: none">13. Piper High School Auditorium 4400 N. 107th St., Kansas City, KS |
|---|---|

****All hearings will begin at 7:00 p.m.****

For those individuals or groups unable to attend one of the hearings who wish to submit comments, may do so by submitting their written comments prior to April 12, 1996. Written comments received by that date will be guaranteed consideration as the Professional Standards Board deliberates and prepares its recommendation to the Kansas State Board of Education. These comments should be sent to: Professional Standards Board, c/o Kansas State Board of Education, 120 S.E. 10th Avenue, Topeka, KS, 66612.

Timely input from Kansas educators and stakeholders is essential and strongly encouraged to assist the Professional Standards Board in this extremely important charge.

PROFESSIONAL STANDARDS BOARD

NOTICE OF HEARING PROCEDURES

Procedures for the Subcommittee hearings are as follows:

- 1) Any person having an interest in the subject of the hearing shall have a right to make presentation directly bearing upon the subject at issue.
- 2) If more than one subject at issue is considered during a hearing, a person may make a separate presentation addressing each subject at issue.
- 3) Ordinarily presentations shall be limited to five minutes. The presiding officer may grant additional time at his/her discretion. Additional written comments may be submitted as part of the hearing.
- 4) The agenda time limit for the hearings shall not be less than 60 and not more than 240 minutes.
- 5) Up to three minutes may be allowed for committee members to ask questions for clarification of the person making the presentation. The responses to the questions shall be included in the three-minute time limit. The presiding officer may grant additional time at his/her discretion.
- 6) In the event that more persons wish to speak than time will allow, the presiding officer will determine the time allocations for each presentation.
- 7) By consent of the hearing committee, the agenda time may be extended.
- 8) Information may be submitted to the hearing committee in written form. **(It is strongly encouraged that persons addressing the hearing committee submit a written document to supplement their presentation.)**
- 9) The presiding officer will establish the order of presentations
- 10) A person wishing to speak shall identify him/herself in writing and state whether they represent themselves individually or represent an opinion of a group.
- 11) The presiding officer has the option to stop the proceedings and poll the hearing committee to determine if a speaker may continue.
- 12) Following the hearings, the presiding officer will announce to the participants that the Professional Standards board will take all comments under consideration for a final recommendation to the Kansas State Board of Education June 1996.

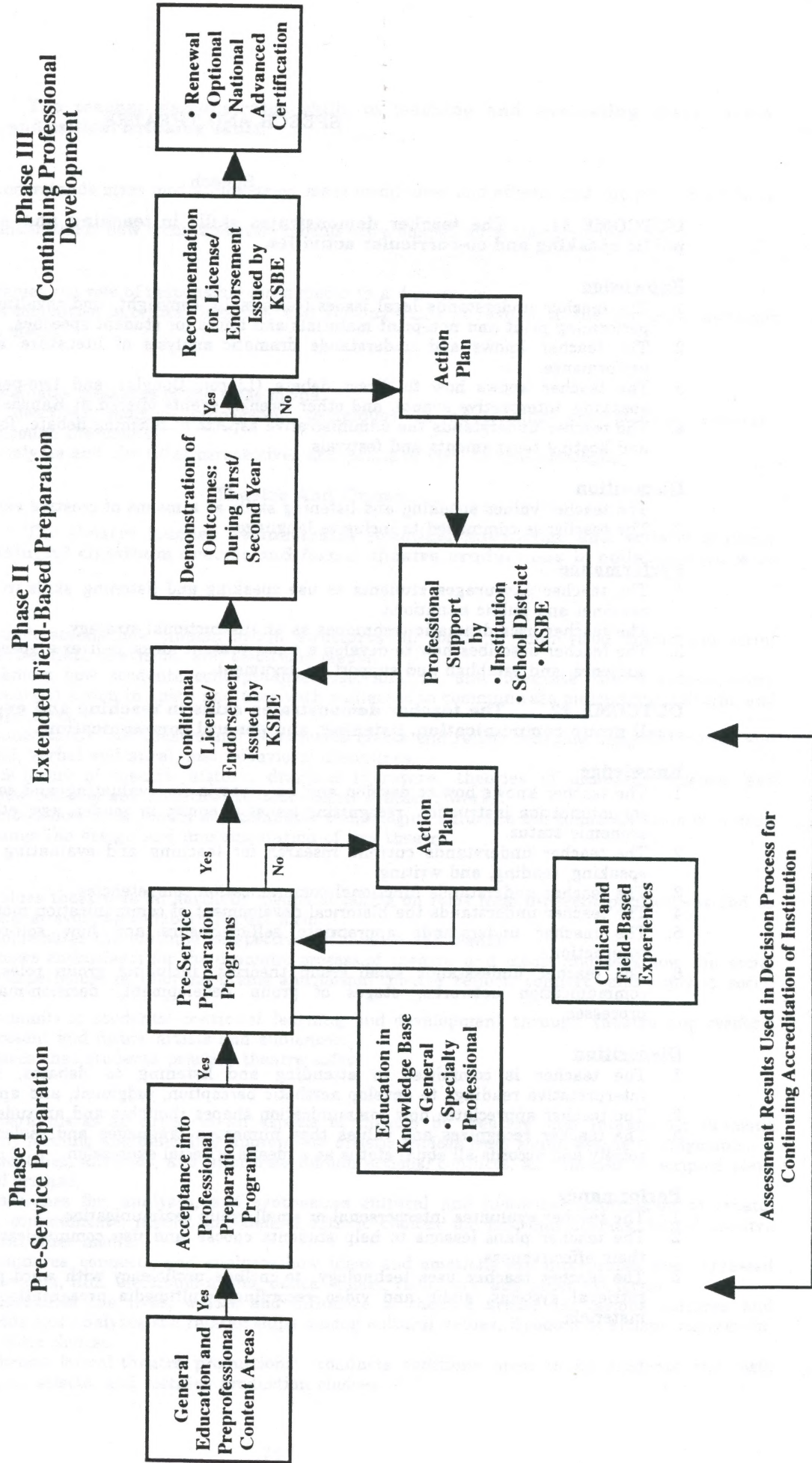
Note: Any individual with a disability may request accommodation in order to participate in a hearing or open forum and may request the pertinent information in an accessible format. Requests for accommodation to participate in the hearing should be made at least five working days in advance of the hearing or open forum by contacting Lanny Gaston at 913-296-3906 and TTY at 913-296-6338

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Figure 1

Professional Preparation: A Continuum for Kansas



SPEECH AND THEATRE

Speech

OUTCOME #1 The teacher demonstrates skills in teaching and evaluation techniques for public speaking and co-curricular activities.

Knowledge

1. The teacher understands legal issues (censorship, copyright, and royalties) in selecting, using, and performing print and non-print materials and topics for student speeches.
2. The teacher knows and understands dramatic analysis of literature and oral interpretation as performance.
3. The teacher knows how to direct debate (Lincoln-Douglas and two-person team cross-ex), public speaking, interpretive events, and other forensic events offered at Kansas tournaments and festivals.
4. The teacher understands the administrative aspects of coaching debate, forensics, and theatre events and hosting tournaments and festivals.

Disposition

1. The teacher values speaking and listening skills as a means of creative expression for students.
2. The teacher is committed to inclusive language.

Performance

1. The teacher encourages students to use speaking and listening skills in other classes, as well as in personal and public situations.
2. The teacher uses dramatic techniques as an instructional strategy.
3. The teacher describes how to develop a topic, present ideas, deliver a speech, analyze and adapt to an audience, and establish and support an argument.

OUTCOME #2 The teacher demonstrates skills in teaching and evaluating interpersonal or small group communication, listening, and general communication.

Knowledge

1. The teacher knows how to develop and use criteria for evaluating and selecting materials for speech communication instruction, recognizing issues of equity in gender, age, ethnicity, lifestyle, and socio-economic status.
2. The teacher understands current research for teaching and evaluating the processes of listening, speaking, reading, and writing.
3. The teacher understands functional communication competencies.
4. The teacher understands the historical development of communication models.
5. The teacher understands appropriate self-disclosure and how self-concept is formed through interaction.
6. The teacher understands small group theories, including group roles, norms, leadership styles, communication networks, stages of group development, decision-making, and problem-solving processes.

Disposition

1. The teacher is committed to attending and listening to debates, forensic tournaments, and interpretive readings to develop aesthetic perception, judgment, and appreciation.
2. The teacher appreciates how communication shapes thoughts and attitudes.
3. The teacher recognizes and values that numerous languages and dialects occur in a multicultural society and accords all equal status as a means of social expression.

Performance

1. The teacher evaluates interpersonal or small group communication.
2. The teacher plans lessons to help students choose and use communication strategies and evaluate their effectiveness.
3. The teacher uses technology, to include proficiency with word processing, database, on-line retrieval systems, audio and video recording, multimedia presentations, and other instructional materials.

OUTCOME #3 The teacher demonstrates skills in teaching and evaluating mass media, critical viewing, and critical listening skills.

Knowledge

1. The teacher understands mass media industries, mass media uses and effects, and the role of media in a democracy.
2. The teacher understands how communication models have shaped advertising regulations.

Disposition

1. The teacher values the role of responsible mass media in a democracy.
2. The teacher is committed to critical listening and viewing skills in respect to the myriad of messages from the mass media.

Performance

1. The teacher evaluates messages of the mass media.
2. The teacher describes common propaganda techniques in advertising and political messages transmitted through the media.
3. The teacher analyzes and identifies perspectives and points of view in oral messages.

Theatre And Drama

OUTCOME #1 The theatre teacher demonstrates practical knowledge and artistic abilities by creating meaningful classroom dramas and formal theatre productions in collaboration with students.

Knowledge

1. The teacher understands how human action structures all forms of improvised drama and script writing in theatre, film, television, and electronic media.
2. The teacher knows how students conceptualize, use, analyze, and integrate the interdisciplinary dramatic elements of action in space and time with audiences to communicate meaningful cultural and aesthetic perspectives.
3. The teacher understands how theatre and mass media create and reflect real and imagined worlds and integrate visual, verbal and aural, and behavioral disciplines.
4. The teacher is aware of theatre history, dramatic literature, theories of dramatic criticism, and understands how cultural and historical contexts affect dramatic works.
5. The teacher knows how mass media and computer technologies influence the communication of human action and change the design and implementation of live theatre.

Disposition

1. The teacher values theatre as an aesthetic means of taking on roles from different perspectives and as a complex and ever-evolving collaborative art form.
2. The teacher appreciates the multiple perspectives of theatre and media.
3. The teacher shows enthusiasm for the dramatic process of theatre and media and sees how the social and aesthetic experiences of informal drama and formal theatre reflect, connect, and apply to social concepts.
4. The teacher commits to students' continual learning and development through theatre and respects students as present and future artists and audiences.
5. The teacher cares that students practice theatre safety.

Performance

1. The teacher performs as an artist in all aspects of theatre by creating and integrating dramatic elements and by forming and defending appropriate artistic choices from sound aesthetic judgments.
2. The teacher identifies, analyses, and interprets human actions, conflicts, and themes in scripted plays and improvised dramas.
3. The teacher searches for, analyses, and synthesizes cultural and historical information to create, form, support, communicate, justify, and defend artistic choices for informal dramas, formal theatre productions, and other media.
4. The teacher compares, connects, and analyzes how ideas and emotions are interpreted and expressed in theatre, television, film, electronic media, dance, music, visual art, and other art forms.
5. The teacher identifies the lives, works, and influence of theatre artists in various cultures and historical periods and analyzes the relationships among cultural values, freedom of artistic expression, ethics, and artistic choices.
6. The teacher directs formal theatre productions; conducts auditions open to all students and casts actors; develops, selects, and justifies production choices.

7. The teacher explores dramatic themes and plans, improvises, structures, writes, or refines dramatic scripts with students based on their personal and imaginative experiences, heritage, literature, and history.
8. The teacher uses designing, technical, and stage management skills to enhance the theatre production.

OUTCOME #2 The theatre teacher understands how individuals learn about themselves and diverse cultures through theatre and creates artistic opportunities that support intellectual, personal, emotional, social, and career development.

Knowledge

1. The teacher understands community diversity and cultural norms when selecting dramatic material.
2. The teacher understands the principles and techniques of various dramatic, improvisational, and technical strategies.
3. The teacher demonstrates knowledge of human action, group dynamics, and conflict resolution to develop teaching and directorial strategies.

Disposition

1. The teacher recognizes the responsibility of the individual in a free democratic society by establishing ethical standards and promoting ethical behavior.
2. The teacher values and defends aesthetic and value judgments about students' performances in theatre.
3. The teacher is sensitive to community diversity and cultures.

Performance

1. The teacher explains and demonstrates how diverse skills used in theatre transfer to students' personal lives and to theatre, media, and other career opportunities.
2. The teacher fosters students' personal development by creating dramatic activities and theatre productions that promote self-discovery, build productive and creative relationships, and empathize with the human condition.
3. The teacher uses and varies dramatic strategies to stimulate students' critical thinking, creative problem-solving, and self-expression.
4. The teacher uses, evaluates, chooses, adjusts, and varies effective and alternative dramatic strategies with traditional, current, and innovative materials appropriate to students' developmental levels and cultural backgrounds.
5. The teacher models self-confidence, empathy, work ethic, artistic discipline, creativity, imagination, cooperative teamwork, and consensus-building skills while balancing time-management skills.
6. The teacher uses a variety of effective verbal, aural, visual, and behavioral communication techniques to foster active inquiry into dramatic actions, artistic collaborations, and supportive and cooperative interaction in the classroom and other performance spaces.
7. The teacher assesses students' informal dramas and formal theatre performances by using a variety of evaluative strategies to encourage learners' continual development as an expressive human being.

OUTCOME #3 The theatre teacher is a reflective artist who continually evaluates the effects of his or her choices and actions on others by growing and changing professionally to meet the needs of others.

Knowledge

1. The teacher is aware of available resources and local, state, and national professional organizations.
2. The teacher understands laws related to students' rights (freedom of artistic expression) and teacher responsibilities (copyrights, royalties, ethical standards of behavior and censorship).

Disposition

1. The teacher advocates for students' learning and well-being by fostering collegial relationships with school personnel, parents, and agencies in the larger community.

Performance

1. The teacher parallels theatre instruction, curriculum planning, and assessment with school arts programs and coordinates formal theatre productions with dance, music, and visual art colleagues.
2. The teacher serves as a theatre resource person for the school and community.
3. The teacher attends or participates in professional, university, or community theatre productions and other arts and media events.